

AN AUDIATON CENTERED MUSIC CURRICULUM

A CREATIVE PROJECT

SUBMITTED TO THE GRADUATE SCHOOL

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

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MASTERS OF MUSIC EDUCATION

BY

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ABSTRACT

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This creative project is a curriculum for instrumental music students in grades 4-12. The curriculum is designed to foster audiation skills in public school instrumental music education students. A variety of activities, lesson plans, resources, and assessment tools are provided in this document. It is hoped that this audiation-based curriculum will enhance the musicianship of both beginning and advanced instrumental music students.

AN INSTRUMENTAL MUSIC CURRICULUM CENTERED ON STUDENT AUDIATION

Introduction

The Need for Audiation-based Curriculum

Many public school instrumental music teachers currently use a textbook or a method series to assist in their organization of curricula. The most popular method books include: *The Standard of Excellence*, *Essential Elements 2000*, and *Best in Class* all of which use a “sight before sound” approach to music literacy. A “sight before sound” method teaches students written notation before they learn to hear notes in sound, or audiate. These method books lack elements designed to foster audiation. Curricula designed using sound before sight (the reverse of the traditional method mentioned above) instruction helps students to understand how to audiate and encourages music literacy among beginning instrumental music students. It is hoped that this project will encourage the development of audiation in public school instrumental music.

The Value of Audiation

The concept of audiation is the central focus of this curriculum. Gordon (2003) defines audiation:

Audiation takes place when we assimilate and comprehend in our minds music that we have just heard performed or have performed sometime in the past. We also audiate when we assimilate and comprehend in our minds music that we may or may not have heard but are reading in notation or are composing or improvising.” (p. 4)

It is important for musicians to be able to audiate while playing a musical instrument.

Conway (2003) explains: “The beginning instrumental teacher who takes the time to

provide students with the proper readiness for instrumental music can save much time later. When readiness skills are implemented in the instrumental music classroom, good rhythm and intonation can be part of the band and orchestra experience from day one” (p. 31). Gordon (2003) further explains: “If you are able to audiate music, you can learn to create, to improvise and to accompany yourself and other musicians...” (p. 12). Gordon stresses that students must learn to audiate before learning to play a musical instrument. He states:

The case becomes even more extreme when students are expected to learn to play an instrument and to theorize and to read music notation, at eight or nine years of age, when many have not yet developed a music listening vocabulary or other fundamental audiation skills necessary for learning well on an instrument. (p. 43)

Ester (2005) states:

While the ability to sight-read notation on any instrument is an important and valuable skill, the singing voice is the fundamental instrument for every musician because it is the most closely linked to the musician’s ear. “If you can sing it, you can hear it; if you can hear it, you can sing it”. The same cannot be said for other instruments. (p. 1)

It is important for wind instrumentalists to understand the value of singing. Being able to sing is essential to the improvement of audiation skills. Musicians who can vocalize music notation develop their audiation skills. Ester (2005) explains further “Being able to press the correct keys on the piano or clarinet in response to notation, for example, does not confirm that the performer can *audiate* the music” (p. 1). A curriculum designed for wind instruments should include singing.

Instrumentalists who have developed their audiation skills are both hearing and thinking in music. Gordon (2003) explains:

When we audiate, we both hear and think music, we do not either hear or think music, one without the other. Audiation provides us with the opportunity to muse, without being dependent on sound or the feel of a musical instrument. (p. 33)

Being able to hear music without the aid of a musical instrument or hear music while performing is important to truly understanding music. Gordon (2003) clarifies this concept “When we understand music, we are then able to audiate to hear and to comprehend-sameness and difference in music. To give meaning to a piece of music, one must be able to audiate its ongoing tonality and meter” (p. 34). Equipping students with the tools to be able to understand or “give meaning to a piece of music” through honing the audiation skills of students is valuable and is the focus of this curriculum.

The National Standards

Figure 1: *The National Standards for Music Education*

THE NATIONAL STANDARDS FOR MUSIC EDUCATION http://www.menc.org/resources/view/national-standards-for-music-education	
1. Singing, alone and with others, a varied repertoire of music.	
2. Performing on instruments, alone and with others, a varied repertoire of music.	
3. Improvising melodies, variations, and accompaniments.	
4. Composing and arranging music within specified guidelines.	
5. Reading and notating music.	
6. Listening to, analyzing, and describing music	
7. Evaluating music and music performances.	
8. Understanding relationships between music, the other arts, and disciplines outside the arts.	
9. Understanding music in relation to history and culture.	

The national music standards from MENC, The National Association for Music Education are important to any music curriculum. Standards 1 thru 5 are addressed in the curriculum without any modification to the goal of teaching students to audiate.

Standards 6 thru 9 are addressed with the extra musical portions of the curriculum. Junior high and high school students have opportunities to explore these standards by completing enrichment projects. The specific assignments given that pertain to individual band literature also helps to cover standards 6 thru 9. While the standards are not the centerpiece of this curriculum, they are covered.

Specific Qualities of this Curriculum

It is anticipated that the curriculum that follows will benefit students in gaining audiation skills. This curriculum is unique in that it utilizes sound before sight methodology and is tailored to the 4-12 setting in a public school. Finally, this curriculum uses a variety of tools and sources. The following figure describes the terminology that will be used throughout this curriculum document:

Figure 2: *Definitions*

DEFINITIONS	
Executive skills	Grunow, R., Gordon, E., & Azzara, C. (2001) describe executive skills. “Executive skills articulation, embouchure, posture, instrument position, hand position, and finger dexterity” (p. 282).
Echo translate	Echo-translation has the teacher using neutral syllables which in turn the students translate into solfege syllables or takadimi (Ester, 2005 pp. 34-36).
Familiar order of patterns	Gordon (2003) defines familiar order of patterns as “Patterns that have been taught by rote in a in a specific order at a level of discrimination learning. In discrimination learning students deal with familiar patterns that are in either familiar or unfamiliar order” (p. 366).
Familiar Patterns	Gordon (2003) defines familiar patterns as “Patterns that students have learned to perform solo by rote in the evaluation mode at the aural/oral and verbal association levels of discrimination learning” (p.366).
Macrobeat	Gordon (2000) defines the term macrobeat as “the longest beats of equal duration...” (p. 35).
Meter	Duple occurs when the macrobeat is divided by two, and triple occurs when the macrobeat is divided by three (p. 36-37).
Microbeat	Gordon (2000) states “Microbeats are shorter than macrobeats and are derived from the equal division of macrobeats” (p. 36).
Neutral echoing	Neutral echoing uses a neutral syllable such as pa or bum when echoing three note melodic patterns or 2 beats worth of rhythms (Ester 2005, pp. 34-36).
Rhythm syllables	Ester (2005) also makes a case for the use of takadimi as the best rhythmic syllable system (p. 63).
Syllable echoing	Syllable echoing, students use solfege syllables or takadimi syllables when echoing basic three note melodies or basic rhythms (Ester, 2005 pp. 34-36).
Tonal Syllables	Ester (2005) deduces the melodic system with movable do and la minor works the best (p. 52).

Fourth Grade

Foundations of Fourth Grade Curriculum

In this curriculum, the foundations for student audiation begin in fourth grade. The curriculum in grades K-3 uses singing and chanting activities designed to foster the audiation and music literacy process. Conway (2003) stresses the importance of quality music instruction in preparation for playing a band instrument “In an ideal situation, students entering an instrumental music program will have experienced four or five years of sequential music instruction in a strong elementary general music program” (pp. 26-28). During the fourth grade year, students play recorders as a preparation for playing a band instrument. This is the first experience the students have playing an actual wind instrument. The ultimate goal of the fourth grade curriculum is for the student to have the skills necessary to begin playing a wind instrument. Conway (2003) describes students who have the skills ready to play an instrument:

Most of them could already move to a steady beat and sing a familiar song in tune. When hearing less able classmates play, those students were able to hear mistakes in key signature or wrong pitches. They did not learn these skills from me. They could move to a steady beat and sing in tune when they began fourth grade. In order for all beginning instrumental music students to have similar success, these musician-ship skills should be taught as part of beginning instrumental music. (p. 27)

Each objective and activity is designed to ensure students are ready to begin studying a band instrument when they are finished with the fourth grade.

The “Audiation Instrument” and the “Actual Instrument”

Beginning instrumentalists who are taught to audiate while playing an instrument must learn to play two instruments, Gordon states (2003) “There are two instruments students must learn to play in order to make satisfactory progress in instrumental music: their audiation instrument and the actual instrument” (p. 273). Gordon (2003) further notes that students need to have a developed audiation instrument before they begin to play a band instrument (p. 273). The goal of the fourth grade curriculum is to give the students the tools they need to have their audiation instrument developed enough to begin playing a band instrument.

Figure 4.1: *Learning Goals for Fourth Grade Instrumental Music*

LEARNING GOAL	ASSESSMENT OF LEARNING GOAL
RHYTHM GOALS	
Students will demonstrate both the macro and micro beat separately.	<ul style="list-style-type: none"> Teacher monitors informally Macro/micro beat checklist (see figure 4.2)
Students will echo two, three, and four beat rhythms using neutral syllables, syllables and echo translation daily.	<ul style="list-style-type: none"> Teacher monitors informally Students echo individually Use of echo assessment tool (see figure 4.3)
Students will read and echo with <i>Sound Connections</i> Level 1 and 2 rhythms (Ester, 2006, Teaching Rhythm Patterns section, Level 1 and 2)	<ul style="list-style-type: none"> Teacher monitors informally Students echo individually Use of echo assessment tool (see figure 4.3) Reading rhythm quiz (see figure 4.4)
MELODY	
Students will also experience neutral echoing, syllable echoing, and echo translating of short melodies daily. Familiar order is to be echoed every day.	<ul style="list-style-type: none"> Students will echo collectively and individually, the instructor will assess informally Echo assessment tool (see figure 4.3)
First semester will begin with echo translation of tonic triads in major and minor. During the second semester, dominant and subdominant triad will be added for echo translation.	<ul style="list-style-type: none"> Students will echo collectively and individually, the instructor will assess informally Echo assessment tool (see figure 4.3)
Students will begin with tonal level one during the first semester with the hopes that students will advance to level 2 melodies.	<ul style="list-style-type: none"> Informal assessment Reading melody quiz (see figure 4.5)
RECORDERS	
During the spring semester students play recorders. Ed Sueta’s <i>Be a Recorder Star</i> is the book in use. Traditional rote songs like <i>Hot Cross Buns</i> , <i>Au Clare De La Lune</i> , and <i>Rolling Merrily</i> are rote songs that are found in the book. The rote songs are to be taught to the students in the manner described by Gordon (2003) p. 260.	<ul style="list-style-type: none"> Individual playing tests using the playing test rubric (see figure 4.6) Informal assessments Posture checklist (see figure 4.7)

Macro Micro Beat Checklist

[illegible]

Echo Assessment Tool

[illegible]

Figure 4.4: *Rhythm Reading Quiz*

Rhythm Reading Quiz

NAME _____

A. B. C. D.

5 E. F. G. H. I.

10 J.

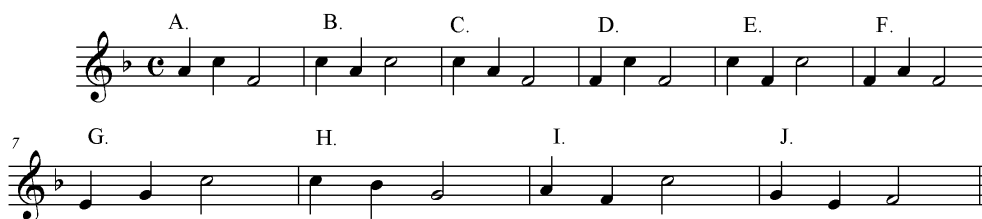
Write the letter that corresponds with the above melody that is performed.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

Figure 4.5 *Melody Reading Quiz*

Melody Reading Quiz

NAME _____



Write the letter that corresponds with the above melody that is performed.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

Figure 4.6: *Playing Test Rubric*

Playing test Rubric

Student

Name _____

	Beginning 1	Developing 2	Accomplished 3	Exemplary 4	Score
Rhythm	Rhythm is inconsistent and irregular throughout the performance, and rhythms are frequently changed.	Rhythms are imprecise.	Most rhythms are accurate.	Rhythms are accurately presented.	
Pitch	Pitches are not accurate or in tune.	Pitches are sometimes accurate and in tune.	Pitches are mostly accurate and in tune.	Pitches are consistently accurate and in tune.	
Tone Quality	Tone Quality is thin and fuzzy and detracts from the performance.	Tone quality is somewhat sufficient. Ton quality detracts from the overall performance, but is not as fuzzy as beginning.	Tone quality is usually sufficient. Tone quality has some minor flaws but does not detract from the performance.	Tone quality continuously sufficient, full, and complete. Tone quality enhances the overall performance.	
Dynamics	Dynamic markings are ignored and/or performed inconsistently. There is no distinction between dynamic levels.	Dynamic markings are sometimes followed. There are inconsistencies in volume and range of dynamics.	Dynamic markings are followed most of the time. The range of dynamic sound is mostly full and complete.	Dynamic markings are followed consistently and accurately. The range of dynamic sound is full and complete.	

Figure 4.7: *Posture Checklist*

Posture Checklist

[illegible]

Fifth Grade

The overall objective of fifth grade band is for all students to gain basic audiation skills while learning to play a band instrument. If students do not have the skills required to audiate sufficiently enough to begin study of an instrument, the beginning of the first semester will be spent reviewing and improving audiation skills. The success of the curriculum during the fifth grade school year depends upon the readiness of the students. The practitioner will monitor the students' abilities with echo translation, establishing the macro and micro beat, and matching pitch to determine the students' abilities.

Figure 5.1: *Learning Goals for Fifth Grade Instrumental Music*

LEARNING GOAL	ASSESSMENT OF LEARNING GOAL
RHYTHM	
Students in the fifth grade will demonstrate the ability to find the macro beat and micro beat simultaneously through movement.	<ul style="list-style-type: none"> • Informal assessments • Macro Micro beat checklist (see figure 4.2)
When students demonstrate the ability to show the macro and micro beat sufficiently, they will begin echoing rhythms at the same time using two three and four beat patterns at Ester's (2005) level 2. By the end of the year students will be echoing rhythms at level 3.	<ul style="list-style-type: none"> • Informal assessment • Rhythm reading assessment tool • Echo checklist (see figure 4.3)
MELODY	
Students will echo neutral syllables, solfege syllables, and echo translate three note and two note melodies. Students will echo and echo translate familiar order.	<ul style="list-style-type: none"> • Informal assessment • Echo checklist (see figure 4.3)
Once the students are comfortable echoing major, they will echo minor patterns.	<ul style="list-style-type: none"> • Informal assessment • Echo checklist (see figure 4.3)
ROTE SONGS	
Familiar rote songs will be carefully selected to meet the needs of each particular group of students. A list of rote songs is in Appendix A.	<ul style="list-style-type: none"> • Informal assessment • Playing test rubric (see figure 4.6)
Once the students master the rote song; they will be exposed to written notation for the rote song.	<ul style="list-style-type: none"> • Informal assessment • Melodic reading tool (see figure 4.5) • Solfege performance rubric (see figure 5.2)
Students will understand the function of tonic, subdominant and dominant chords.	<ul style="list-style-type: none"> • Informal assessment • Chord function quiz (see figure 5.3)
Students will arrange the rote songs. Once the students have learned the melody and bass line, they will arrange the rote song. Students will work both individually and collectively to arrange the rote songs.	<ul style="list-style-type: none"> • Informal assessment • Arranging rubric (see figure 5.4)
EXECUTIVE SKILLS	
Fifth grade student will understand and demonstrate the executive skills necessary to care for and assemble their band instruments. During the first semester students will demonstrate how to assemble, hold, and play their instrument.	<ul style="list-style-type: none"> • Informal assessment • Instrument care checklist (see figure (5.5) • Instrument care quiz (see figure (5.6)

Figure 5.2: *Solfege Performance Rubric*

Solfege and Takadimi syllable performance rubric

Student will sing using solfege syllables and speak the rhythm for the melodic and rhythmic excerpts.

**Student
Name** _____

	Beginning 1	Developing 2	Accomplished 3	Exemplary 4	Score
Tempo/Rhythm Rhythm Exercise	Proper meter is not established. Tempo is inconsistent and irregular throughout the performance, and rhythms are frequently changed.	Proper meter is established. Tempo is somewhat variable and some rhythms are imprecise.	Proper meter is established. Tempo is steady with only a slight change, and most rhythms are accurate	Proper meter is established. Tempo remains constant and steady throughout, and rhythm is accurately presented.	
Pitch Tonal Exercise	Tonality is not accurately established. Pitches are not accurate or in tune.	Tonality is accurately established. Pitches are sometimes accurate and in tune.	Tonality is accurately established. Pitches are mostly accurate and in tune.	Tonality is accurately established. Pitches are consistently accurate and in tune.	
Tempo/Rhythm Melodic Exercise	Proper meter is not established. Tempo is inconsistent and irregular throughout the performance, and rhythms are frequently changed.	Proper meter is established. Tempo is somewhat variable and some rhythms are imprecise.	Proper meter is established. Tempo is steady with only a slight change, and most rhythms are accurate	Proper meter is established. Tempo remains constant and steady throughout, and rhythm is accurately presented.	
Pitch Melodic Exercise	Tonality is not accurately established. Pitches are not accurate or in tune.	Tonality is accurately established. Pitches are sometimes accurate and in tune.	Tonality is accurately established. Pitches are mostly accurate and in tune.	Tonality is accurately established. Pitches are consistently accurate and in tune.	
Syllables Takadimi and Solfege	Pitch or rhythm syllables are not accurate.	Pitch or rhythm syllables are somewhat accurate, some errors occur.	Pitch or rhythm syllables are mostly accurate. There are a few errors.	All rhythm or melodic syllables are accurate.	

Figure 5.3: *Chord Function Quiz*

Chord Function Quiz

Describe in detail a basic chord progression. You may use a graph to show a basic chord progression. You also need to describe in a short paragraph the function of each chord.

Figure 5.4: *Rote Song Arranging Rubric*

Rote Song Arranging Rubric

Group Members _____

	Beginning 1	Developing 2	Accomplished 3	Exemplary 4	Score
Melody	One group of instruments plays the melody.	Two groups of instruments play the melody.	Three groups of instruments play the melody.	Four or more groups of instruments play the melody.	
Bass Line	One group of instruments plays the bass line.	Two groups of instruments play the bass line.	Three groups of instruments play the bass line.	Four or more groups of instruments play the bass line.	
Style	Style and articulation does not vary	Style and articulation varies somewhat.	Style and articulation vary and are interesting. The listener understands when the style changes.	Style and articulation vary, are interesting and creative. The listener can clearly understand the style changes.	
Form	No form is readily observed by the listener.	Form is somewhat presented but is not consistent.	Form is mostly distinguishable with only minor inconsistency.	Form is readily observed by the listener at all times. The flow and connection of the composition is exceptional.	
Rehearsal	The group does not practice their composition.	The group was seldom on task during rehearsal time.	The group worked together and practiced most of the time.	The group worked together exceptionally well and demonstrated good use of time and energy toward the project	
Performance	Group members did not display energy, enthusiasm, or expression.	Group members showed only a little energy, enthusiasm, and/or expression.	Most group members performed with energy, enthusiasm, and expression.	All group members performed with energy, enthusiasm, and expression.	

Instrument Care Checklist

[illegible]

Figure 5.6: *Instrument Care Quiz*

Instrument Care Quiz

Name _____

Answer the following questions using complete sentences.

1) In the space below, please list the steps to assemble your instrument:

2) Describe the supplies needed to take care of your instrument. How do you use these supplies?

3) Why is it important to care for your instrument?

4) Explain how to hold your band instrument:

Sixth Grade

Improving music literacy as students continue to hone their audiation skills is the objective of the sixth grade curriculum. Students will also begin to improvise, play band arrangements and arrange rote songs during the sixth grade year. The overall objective of the curriculum in sixth grade will be audiation as they continue to become musically literate.

Figure 6.1: *Learning Goals for Sixth Grade Instrumental Music*

LEARNING GOAL	ASSESSMENT OF LEARNING GOAL
RHYTHM	
Students in the sixth grade will demonstrate the ability to find the macro and micro beat fluently	<ul style="list-style-type: none"> Macro micro beat checklist (see figure 4.2) Informal assessment
Students will echo rhythms while showing the micro and macro beat through movement simultaneously.	<ul style="list-style-type: none"> Informal assessment Macro micro beat checklist (see figure 4.2)
Students will begin echoing Ester's (2005) <i>Sound Connections</i> level 3 three rhythms while reading level two rhythms as review. The goal is to have students reading level three rhythms and echoing level four rhythms at the conclusion of the school year.	<ul style="list-style-type: none"> Informal assessment Rhythm performance rubric (see figure 5.2) Rhythm reading tool (See figure 4.2)
Students will begin playing rhythm improvisation games	<ul style="list-style-type: none"> Informal assessment Simple checklist stating student completed task
MELODY	
Students in the sixth grade are expected to echo and echo translate melodies in major and minor tonalities	<ul style="list-style-type: none"> Informal assessment Melodic reading tool (see figure 6.1) Solfege reading rubric (see figure 5.2)
Students will play band arrangements more frequently. The band arrangements will average grade 1½ to 2 in difficulty. First semester band arrangements will be taught sound before sight with students learning their parts by rote	<ul style="list-style-type: none"> Informal assessment Performance Rubric (see figure 4.6) <i>Smart Music</i>
Students will begin playing melodic improvisation games	<ul style="list-style-type: none"> Informal assessment Simple checklist stating student completed task
Students in the sixth grade are expected to echo and echo translate melodies in major and minor tonalities	<ul style="list-style-type: none"> Informal assessment Melodic reading tool (see figure 6.1) Solfege reading rubric (see figure 5.2)
Rote songs already played by students in major will be transposed to minor. <i>Jump Right In</i> has some examples such as major duple (p. 39) and minor duple (p. 42). Other rote songs familiar to the students will be transposed from major to minor.	<ul style="list-style-type: none"> Informal assessment Performance rubric (see figure 4.6) <i>Smart Music</i>
MUSIC THEORY	
Students understand chord progressions I-IV-V-I. Students will understand the difference between major and minor chords. Students will understand how to construct triads.	<ul style="list-style-type: none"> Informal assessment Chord function quiz (see figure 5.3) Tonality worksheet (see figure 6.2)
EXECUTIVE SKILLS	
Students will understand how to make their instrument play in tune. Students will understand how to care for their instrument. Student will have the necessary supplies to care for their instrument.	<ul style="list-style-type: none"> Instrument care worksheet (see figure 6.3) Tuning rubric (see figure 6.4) <i>Smart Music</i>

Figure 6.3: *Instrument Care Checklist*

Instrument Care Checklist Brass Instruments

NAME _____

Complete the following checklist with your stand partner.

Tuning slide grease	
Valve or slide oil	
Pencil	
Mouthpiece brush	
Snake brush	
Valves Work	
All tuning slides work	
Trombone slide works (trombone only)	
Water key seals and works properly	
Instrument case is clean	
Instrument case latches work properly	
Instrument is clean	
Instrument does not have any major dents	

Instrument Care Checklist Woodwind Instruments

NAME _____

Complete the following checklist with your stand partner.

Four reeds of the proper strength	
Four reed holder	
Pencil	
Instrument swab	
Mouthpiece swab	
Cork grease	
All Pads are in good condition	
Screws are all tight	
Springs are not bent	
Instrument case is clean	
Instrument case latches work properly	
Instrument is clean	
Instrument does not have any major dents	

Figure 6.4: *Intonation Rubric*

Intonation Rubric

**Student
Name** _____

You will tune your instrument to the given pitch which is a concert F. You will then play a short passage of music.

	Beginning 1	Developing 2	Accomplished 3	Exemplary 4	Score
Instrument set up	Student does not understand how to set up instrument in order to play in tune and does not recognize when not in tune with the tuning note.	Student recognizes not being in tune with the tuning note, but does not recognize how to adjust instrument to play better in tune.	Student recognizes being out of tune. Student displays the ability to make proper adjustments in order to make their instrument play in tune.	Student recognizes being out of tune. Student displays the ability to make proper adjustments quickly in order to make their instrument play in tune	
Pitch	Pitches are not accurate or in tune.	Pitches are sometimes accurate and in tune.	Pitches are mostly accurate and in tune.	Pitches are consistently accurate and in tune.	
Instrument specific adjustments	Student does not move valve slides, hand slides, or uses alternate fingerings to better play the pitches in tune.	Students does not consistently move valve slides, hand slides, or use alternate fingerings to better play the pitches in tune.	Student consistently moves valve slides, hand slides, or uses alternate fingerings to better play the pitches in tune. However a few errors occurred.	Student consistently moves valve slides, hand slides, or uses alternate fingerings to better play the pitches in tune.	
Equipment Woodwinds	Student's reed is in poor condition. Student has fewer than four reeds. Student is playing on the wrong strength of reed for their ability level.	Student's reed is in good condition, but has fewer than four reeds or is playing on the wrong strength of reed for their ability level.	Student's reed is in good condition and has four reeds. However they are the wrong strength reed.	Student's reed is in good condition and has four reeds. The reeds are the correct strength.	
Equipment Brass	Student's tuning slides are frozen. Student does not possess tuning slide grease	Some of the student's tuning slides are frozen. The student may or may not possess tuning slide grease.	All of the student's tuning slides work. Student has not greased slides.	All of the student's tuning slides work and student has used grease on them.	

Junior High Band

The junior high band in the setting for which this curriculum is designed is comprised of seventh and eighth graders. The curriculum design must meet the needs of the different musicianship levels of students. Meeting the individual needs of each of the student's performance level while incorporating audiation activities is the goal of the junior high band curriculum.

Figure 7.1: *Learning Goals for Junior High Instrumental Music*

LEARNING GOAL	ASSESSMENT OF LEARNING GOAL
RHYTHM	
Students will display the ability to find the micro and macro beat in both duple and triple meters. Students will find the micro and macro beat in mixed meters	<ul style="list-style-type: none"> • Informal assessment • Macro/micro beat checklist (see figure 4.2) • Enrichment assignments (see figure 7.2)
Junior high students will neutral echo, syllable echo and echo translate rhythms from Ester's <i>Sound Connections</i> beginning the school year with level 1 rhythms. Students will master level 2 rhythms by the end of the school year.	<ul style="list-style-type: none"> • Informal assessment • Rhythm reading performance rubric (see figure 5.2) • Enrichment assignments (see figure 7.2)
MELODY	
Junior high band students will be able to echo translate both singing and playing their instruments 3 note patterns that use any pitches in the major or minor tonality.	<ul style="list-style-type: none"> • Informal assessment • Solfege reading performance rubric (see figure 5.2) • Enrichment assignments (see figure 7.2)
Students in junior high band will echo translate patterns in all keys both singing and playing on their instrument.	<ul style="list-style-type: none"> • Informal assessment • Performance rubric (see figure 4.6) • Smart Music • Enrichment assignments (see figure 7.2)
Students will also be expected to play simple familiar rote songs in all keys.	<ul style="list-style-type: none"> • Informal assessment • Performance rubric (see figure 4.6) • Smart Music • Enrichment assignments (see figure 7.2)
Students will work in groups and by	<ul style="list-style-type: none"> • Informal assessment

themselves to figure out simple familiar rote songs. The rote songs must be tailored to meet the performance level of each individual.	<ul style="list-style-type: none"> • Performance rubric (see figure 4.6) • Smart Music • Enrichment assignments (see figure 7.2)
BAND ARRANGMENTS	
Students will play band arrangements more frequently. The band arrangements will average grade 2 to 3 in difficulty.	<ul style="list-style-type: none"> • Informal assessment • Smart Music • Performance rubric (see figure 4.6) • Enrichment assignments (see figure 7.2)
COMPOSING, ARRANGING AND IMPROVISING	
Students will begin composing music using the <i>Jump Right In</i> composition book. The book gives students the opportunity to compose rote songs with bass lines and counter melodies.	<ul style="list-style-type: none"> • Informal assessment • Worksheets from the composition book • Enrichment assignments • Rote song arranging scale (see figure 7.3)
Students will teach their compositions to students in small groups as well as to the entire band	<ul style="list-style-type: none"> • Informal assessment • Rote song instruction checklist (see figure 7.4) • Enrichment assignments (see figure 7.2)
Students will improvise on their instruments. Students will improvise over the blues progressions as well as improvising rote songs. Azzara's <i>Concert Selections for Winds and Percussion</i> is a collection of band literature with improvisation opportunities built into each arrangement. Each student will be expected to improvise upon their instrument.	<ul style="list-style-type: none"> • Informal assessment • Smart Music • Improvisation Scale (see figure 7.5) • Enrichment assignments (see figure 7.2)
Students will arrange rote songs and bass lines into band arrangements	<ul style="list-style-type: none"> • Informal assessment • Rote song arrangement scale (rote song 7.4) • Enrichment assignments (see figure 7.2)

EXECUTIVE SKILLS	
Junior high band students will understand and demonstrate how to play with proper intonation. Students will fully understand the idiosyncrasies of their instruments pertaining to intonation.	<ul style="list-style-type: none"> • Informal assessment • Journaling assignment describing how to play in tune • Intonation performance rubric (see figure 6.4) • Enrichment assignments (see figure 7.2)
Students will also understand and display the necessary skills to maintain their instruments.	<ul style="list-style-type: none"> • Informal assessment • Journaling assignment • Instrument care checklist (see figure 6.3) • Enrichment assignments (see figure 7.2)
EXTRA MUSICAL SKILLS	
Students will understand how music relates to history	<ul style="list-style-type: none"> • Quizzes made to fit the specific situation. • Enrichment assignments (see figure 7.2)
Students will understand and display good concert etiquette	<ul style="list-style-type: none"> • Informal assessment • Concert etiquette checklist (see figure 7.6) • Journaling assignment • Enrichment assignments (see figure 7.2)
Students will understand the role of music in society	<ul style="list-style-type: none"> • Informal assessment • Journaling • Quizzes made to fit the specific situation • Enrichment assignments (see figure 7.2)
Students will keep a portfolio containing all of their assessments. The portfolio is further explained in the assessment section (see figure 7.7).	

Figure 7.1: *Junior High Enrichment Activities*

ENRICHMENT POINTS

- **Composing an original piece of music that is not performed by anyone is worth 25 points. If you compose something that is performed, it is worth 100 (JH)**
- **If you are conducting a daily warm-up for the class, you must present a written lesson plan. This lesson plan will then go into your portfolio.**
 - Sound connections activities must include 10 patterns and be written out on staff paper. You may choose to have the class echo or echo-translate, just be sure you know the appropriate terminology.
 - Reminder: if you are earning enrichment through warm-ups, you must let the director know 3 days in advance (at least) so that it can be on the calendar. To earn points for warm-ups, you have to LEAD the warm-ups!
- **Attending a concert:** if you attend a concert and include the concert program, you will only need to write a **50 word** report! (Approximately ½ page double spaced)
- **Reports on time periods, composers, or style:** must be **100+ words** and you must cite your work. (Approximately 1 page double spaced)
 - Please include a Works Cited list. (This means an alphabetical listing of all sources you used. See your student handbook (Page 56) for MLA Documentation examples.
 - In addition, if you quote something directly from the source, you must put it in quotes. If you paraphrase it (but it is still not your OWN words...), you still must put a citation into the paper.
 - Reports will now be worth 75 points.
 - You must use www.inspire.net to retrieve your sources. Take the link to the student research center and type in your query.
 - There is a separate handout being provided for you to follow if you are choosing to do a report.
- **Posters and Bulletin Boards:** Must be neat and legible. Information must be written in your own words (not taken directly off the internet).
 - If you type it, that is fine...but it has to be YOUR OWN WORDS and YOUR OWN TYPING...not directly off the web-site page!
 - Please include at least 5 significant facts about your topic and at least 2 pictures.
- **A written explanation of each section is required.**
 - This time, you will simply write a new paragraph and put all the work behind that. Please put the NEW WORK on top!!!! The older work is then behind the new work. YOU DO NOT HAVE TO TELL ME ABOUT YOUR PREVIOUS WORK! Tell me about the current work for this time.

- So I should open your portfolio and see:
 - Grading Rubric
 - Section 1 Explanation
 - Section 1 New Work
 - Section 1 Old Work:
 - Section 2 Explanation
 - Section 2 New Work:
 - Section 2 Old Work
 - ETC.....
- www.musictheory.net
 - Note, Brass, and Keyboard trainer: You may use note trainer until you have received 200 points enrichment.
 - 20 questions=10 points/90% or higher
 - Interval, Key, Guitar, and Triad trainer: You may use trainer until you have received 600 points enrichment.
 - 20 questions=10 points/85% or higher
 - INTERVAL, SCALE, and CHORD EAR TRAINER: you may use this unlimited.
 - 1 correct answer=1point
 - Interval trainer: Suggested steps:
 - 1st 200: unison, Perfect 4th, Perfect 5th, Octave
 - 2nd 200: unison, Major 2, Major 3, Perfect 4, Perfect 5
 - 3rd 200: unison, Major 2, Major 3, Perfect 4, Perfect 5, Major 6, Major 7, Octave
 - 4th 200: unison, tritone, minor 7, octave
 - 5th 200: unison, Major 3, Minor 3, Major 6, Minor 6, octave
 - 6th 200: unison, minor 2, minor 3, minor 6, octave
 - 7th 200: all
 - Scale trainer: suggested steps:
 - 1st 200: Major or minor
 - 2nd 400: Major, and all forms of minor
 - 3rd 400: Major, Dorian, Iolian
 - 4th 400: Phrygian, Major, Dorian, Iolian
 - 5th 400: Locrian, Mixolydian, Major
 - 6th 400: All church modes
 - 7th +++: All the scales
 - Chord trainer: suggested steps
 - 1st 200: major or minor
 - 2nd 400: add diminished
 - 3rd 400: add augmented
 - 4th 400: add dominant 7
 - 5th 400: add major 7

- 6th 400: add minor 7
 - 7th 400: add diminished 7
 - 8th 400: include all
- WITH THE EAR TRAINERS...ALSO USE YOUR PERCENTAGES...If you begin to get 80% or higher, then go on to the next level...if you are still not at 80% keep doing that level!!!!!! You will still get one point for every correct answer.

NEW ITEMS THAT WILL RECEIVE ENRICHMENT POINTS

- **1 point**
 - Write down the name of a song you listen to and the meter signature it is in (One point for every song).
- **5 points:**
 - Write a poll that is used on the blog.
- **10 points**
 - Suggest a blog topic that is used on the blog.
 - Locate a web-site about music. Write down the name of the web-site and describe why this is an important web-site for others to know about.
 - Suggest an enrichment idea that becomes approved for yourself and others to use.
 - Find an article in the newspaper about music. Place it in your portfolio. Write a sentence about the significance of the article.
- **20 points**
 - Bring in a container of water or one box of 2/3/4 oz. Dixie cups (may only be used ONCE for enrichment!)
- **25 points:**
 - Investigate a music career. Name 5 schools that you could attend to pursue this career. List 5 qualifications you will need for admission to the school of your choice. List 5 traits that you will need to be successful in this career. Your lists should be in complete sentences.
- **50 points:**
 - Create a comic strip about a composer. Your comic strip should have at least 5 “ frames” and help us to know significant facts about your composer.
- **75 points:**

- Pose as a famous composer seeking employment. Write a cover letter and resume.
 - Compare and contrast 2 music schools of different universities. You can find their information on the college websites. Explore information about admission requirements, ensemble opportunities, travel, cost, majors and minors, etc. Write to me about what you have learned. After you have weighed your options, make a “decision” about which school you would attend and why.
 - Pose as a musician seeking employment (choose your career). Write a cover letter and resume.
 - Create a 30 second commercial (record on camera) about a music time period or composer. Show it to the class.
 - Write a “letter to the editor” about a music topic (example: behavior at concerts these days is appalling, people need to listen to more rap, those who study music are smarter etc.)
 - Develop and conduct an interview with at least 5 questions to learn about music during the teen years of a person who was born before 1940/1950/ 1960/1970/1980 (choose one). Write a few paragraphs describing what you have learned from the interview. Please provide your interview questions along with your paragraphs in the portfolio. You will be allowed to complete this project once for each decade.
- **100 points:**
- Choose a partner. Each person should choose a composer from different time periods. Hold a debate for the class in which you each state your views about the “best” musical style. The debate should last 5 minutes. Each person will receive 100 points enrichment.

In thinking about other options for enrichment, you may have ideas for ways that you can let us know you have learned something about music! Think about those ways in which you can communicate this to us. Come up with your own projects! We will reward you with points for coming up with your own project and for completing the project. You know yourself! How do you learn best? How can you share with us what you know?

Figure 7.3: *Rote Song Arrangement Scale*

Rote Song Arrangement Scale

Name _____

- 4= Exemplary
 3= Accomplished
 2= Developing
 1= Beginner

Form is clearly defined	4	3	2	1
Bass line is present	4	3	2	1
Chord progression is clear and follows functional harmony rules	4	3	2	1
Music notation is legible and follows the proper notation rules	4	3	2	1
Melody is clear	4	3	2	1
Inner parts compliment the melody	4	3	2	1
Rhythm of the inner parts compliment the melody	4	3	2	1
The chord progression of the rote song is followed	4	3	2	1
Rhythm is notated correctly	4	3	2	1

Comments:

Figure 7.5: *Improvisation Scale*

Improvisation Scale

Name _____

4= Exemplary

3= Accomplished

2= Developing

1= Beginner

Tone Quality	4	3	2	1
Dynamic Variation	4	3	2	1
Rhythmic Variation	4	3	2	1
Melodic Ideas	4	3	2	1
Stays within the chord structure	4	3	2	1

Comments:

Figure 7.6: *Concert Etiquette Self Assessment*

Concert Etiquette Self Assessment

Name _____

- 4= Exemplary
- 3= Accomplished
- 2= Developing
- 1= Beginner

Circle the number that best fits your etiquette during the concert.

I did not talk during the performance	4	3	2	1
I stayed in my seat during the performance (If I needed to use the restroom I waited until the piece was over)	4	3	2	1
My cell phone was turned off	4	3	2	1
I applauded at the appropriate times	4	3	2	1
I did not talk or wave to audience members	4	3	2	1

Figure 7.8: Junior High Portfolio Assignment

PORTFOLIO GRADING RUBRIC

	1	2	3	4
ORGANIZATION	The portfolio contains zero or one clearly marked section.	The portfolio contains two clearly marked sections.	The portfolio contains three clearly marked sections.	The portfolio contains four clearly marked sections.
	The portfolio is sloppy and/or not organized.	The portfolio is somewhat organized.	The portfolio is neat and organized.	The portfolio is extremely neat and organized.
	Sections do not contain any completed work or documentation	Sections are incomplete and missing several items.	Sections are mostly complete, but some items are missing.	All four sections contain all completed student work or documentation
ENRICHMENT	Enrichment points do not add up to 100	XXXXXXXXXX XXXXXXXXXX XXXXXXXXXX	XXXXXXXXXX XXXXXXXXXX XXXXXXXXXX	Enrichment points add up to 100 or higher
	The projects do not reflect effort or work.	Some projects contain quality effort and work.	Most projects contain quality effort and work.	A high quality of student work and effort is reflected in the projects
SECTIONS	Written explanations are not provided for each section	XXXXXXXXXX XXXXXXXXXX XXXXXXXXXX	XXXXXXXXXX XXXXXXXXXX XXXXXXXXXX	Written explanations are provided for each section
WRITING SKILLS	Writing does not contain good grammar and sentence structure. The writing is not thoughtful or complete.	Writing contains some good grammar and sentence structure. Some sentences are incomplete and/or some of the writing is not thoughtful or is incomplete.	Writing contains mostly good grammar and sentence structure. Most of the descriptions are thoughtful and complete.	Writing displays good grammar and sentence structure. Thoughtful and complete written descriptions are provided
BASICS	The portfolio was not turned in on time	XXXXXXXXXX XXXXXXXXXX XXXXXXXXXX	XXXXXXXXXX XXXXXXXXXX XXXXXXXXXX	The portfolio was turned in on time.
	Student name is not on the outside of the binder.	XXXXXXXXXX XXXXXXXXXX XXXXXXXXXX	XXXXXXXXXX XXXXXXXXXX XXXXXXXXXX	Student name is on the outside of the binder.

SCORE _____

High School Band

This curriculum considers students in grades 9-12 to be high school students. The high school curriculum is designed to meet the needs of varying levels of students. The pressures associated with the constant performances expected of high school bands make it difficult to teach students audiation techniques. Athletic performances, parades, concerts, and music contests are performances high school bands are expected to participate in each year. The choice to teach audiating must take precedent over the pressures of performances and the balance must be maintained between performances and skill development.

Figure 12.1: *Learning Goals for High School Instrumental Music*

LEARNING GOAL	ASSESSMENT OF LEARNING GOAL
RHYTHM	
Students will demonstrate the ability to echo rhythms in all meters while displaying the micro and macro beat simultaneously.	<ul style="list-style-type: none"> • Informal assessment • Micro Macro Checklist (see figure 4.2) • Enrichment assignments (see figure 7.2)
MELODY	
Students will be able to play medium to difficult rote songs in all keys on their instruments. They will work alone and in groups to work out rote songs. The rote songs will be both familiar and unfamiliar to the students. Students should be proficient playing rote songs by the time they are in grades 9-12.	<ul style="list-style-type: none"> • Informal assessment • Performance Rubric (see figure 4.6) • Smart Music • Enrichment assignments (see figure 7.2)
IMPROVISATION, ARRANGMENTS, EXECUTIVE SKILLS	
Students will also improvise. The improvising strategies are similar to the junior high students. High school students will improvise using the rote songs and their bass lines. High school students will improvise using blues progressions. Band literature with opportunities to improvise will be selected. Some of the arrangements in <i>Azzar's Concert Selections for Winds and Percussion</i> are at a grade 4 level	<ul style="list-style-type: none"> • Informal assessment (see figure 4.6) • Improvisation scale (see figure 7.5) • Enrichment assignments (see figure 7.2)
Students will master the intonation idiosyncrasies of their instruments	<ul style="list-style-type: none"> • Informal assessment • Intonation rubric (see figure 6.4) • Enrichment assignments • Intonation self assessment (see figure 12.2)
Students will compose rote songs as well as larger band pieces. Students will work alone and together to compose pieces of music. Students will perform their compositions.	<ul style="list-style-type: none"> • Informal assessment • Composition rubric (see 12.3) • Performance rubric (see figure 4.5) • Enrichment assignments (see figure 7.2)
BAND LITERATURE	
A wide variety to grade 2-5 literature will be selected for the students. It is important students in high school understand how to play concert marches, overtures, program music, ballads, historical works for bands, and other traditional band music	<ul style="list-style-type: none"> • Informal assessment • Performance rubric (see figure 4.5) • Smart Music • Self rehearsal assessment (see figure 12.4) • Journaling • Enrichment assignments (see figure 7.2)
EXTRA MUSICAL	
Students will display and understand proper concert etiquette	<ul style="list-style-type: none"> • Concert etiquette self assessment (see figure 7.6) • Informal assessment • Enrichment assignments (see figure 7.2) • Journaling
Students will understand the role of music in history	<ul style="list-style-type: none"> • Specific history quizzes • Informal assessment • Enrichment assignments (see figure 7.2) • Journaling
Students will understand the role of music in society	<ul style="list-style-type: none"> • Informal assessments • Specific quizzes • Journaling • Enrichment assignments (see figure 7.2)
Students in the high school band will keep a portfolio containing all of their assignments (see figure 12.5)	

Figure 12.2: *Intonation Self Assessment*

Intonation Self Assessment

NAME _____

Respond using complete sentences for each of the questions.

- 1) Explain how you make sure you are in tune with the ensemble.

- 2) Describe your intonation during today's rehearsal.

- 3) When was your intonation at its best?

- 4) When was your intonation at its worst?

- 5) How will you improve your intonation before the next rehearsal?

Figure 12.3: *Composition Rubric*

Composition Project

Group Members _____

	Beginning 1	Developing 2	Accomplished 3	Exemplary 4	Score
Main Rhythmic Idea	No prevailing rhythm appears in the composition.	A main rhythmic idea is somewhat present. It does not remain consistent throughout the performance and/or is not 8-20 beats in length	A main rhythmic idea is performed in a mostly consistent pattern. The pattern is 8-20 beats in measure	The main rhythmic idea is performed with great consistency and is 8-20 beats in length. It has an exceptional flow and complexity.	
Other Layered Rhythmic Idea	No other rhythmic ideas are presented.	Other rhythmic ideas are present, but not consistent or not layered throughout the piece	Rhythmic ideas are layered into the main idea of the piece with speech and/or instruments.	Rhythmic ideas are layered and presented in the piece with exceptional flow, complexity, and creativity	
Form	No form is readily observed by the listener.	Form is somewhat presented but is not consistent.	Form is mostly distinguishable with only minor inconsistency.	Form is readily observed by the listener at all times. The flow and connection of the composition is exceptional.	
Improvisation	The group does not improvise	Some of the group members improvise	All group members improvise, but some do not perform at least a 4 beat improvisation	All group members improvise rhythm for at least 4 beats	
Rehearsal	The group does not practice their composition.	The group was seldom on task during rehearsal time.	The group worked together and practiced most of the time.	The group worked together exceptionally well and demonstrated good use of time and energy toward the project	
Performance	Group members did not display energy, enthusiasm, or expression..	Group members showed only a little energy, enthusiasm, and/or expression.	Most group members performed with energy, enthusiasm, and expression.	All group members performed with energy, enthusiasm, and expression.	

Figure 12.4: *Rehearsal Self Assessment*

Rehearsal Self Assessment

NAME _____

Name of Piece	Things that went well	Sections I need to work on.	Practice plan before next rehearsal

Figure 12.5: *High School Portfolio Grading Rubric*

	1	2	3	4
ORGANIZATION	The portfolio contains zero or one clearly marked section.	The portfolio contains two clearly marked sections.	The portfolio contains three clearly marked sections.	The portfolio contains four clearly marked sections.
	The portfolio is sloppy and/or not organized.	The portfolio is somewhat organized.	The portfolio is neat and organized.	The portfolio is extremely neat and organized.
	Sections do not contain any completed work or documentation	Sections are incomplete and missing several items.	Sections are mostly complete, but some items are missing.	All four sections contain all completed student work or documentation
ENRICHMENT	Enrichment points do not add up to 200	XXXXXXXXXX XXXXXXXXXX XXXXXXXXXX	XXXXXXXXXX XXXXXXXXXX XXXXXXXXXX	Enrichment points add up to 200 or higher
	The projects do not reflect effort or work.	Some projects contain quality effort and work.	Most projects contain quality effort and work.	A high quality of student work and effort is reflected in the projects
SECTIONS	Written explanations are not provided for each section	XXXXXXXXXX XXXXXXXXXX XXXXXXXXXX	XXXXXXXXXX XXXXXXXXXX XXXXXXXXXX	Written explanations are provided for each section
WRITING SKILLS	Writing does not contain good grammar and sentence structure. The writing is not thoughtful or complete.	Writing contains some good grammar and sentence structure. Some sentences are incomplete and/or some of the writing is not thoughtful or is incomplete.	Writing contains mostly good grammar and sentence structure. Most of the descriptions are thoughtful and complete.	Writing displays good grammar and sentence structure. Thoughtful and complete written descriptions are provided
BASICS	The portfolio was not turned in on time	XXXXXXXXXX XXXXXXXXXX XXXXXXXXXX	XXXXXXXXXX XXXXXXXXXX XXXXXXXXXX	The portfolio was turned in on time.
	Student name is not on the outside of the binder.	XXXXXXXXXX XXXXXXXXXX XXXXXXXXXX	XXXXXXXXXX XXXXXXXXXX XXXXXXXXXX	Student name is on the outside of the binder.

SCORE_____

Conclusion

Curriculum Goals

This audiation-based curriculum provides students with tools to enhance their musicianship and music literacy skills. Gordon (2003) explains teaching audiation “Neither you nor anyone else can teach children to audiate...By providing children with appropriate knowledge and experiences, however, we can teach them how to audiate...” (p. 4). The goal of this curriculum is to give students the tools to enable them to audiate while playing a band instrument. It is difficult to state the effectiveness of this curriculum without field testing. Hopefully further refinement and careful implementation of this curriculum will lead to improving students’ musicianship and music literacy skills through audiation.

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